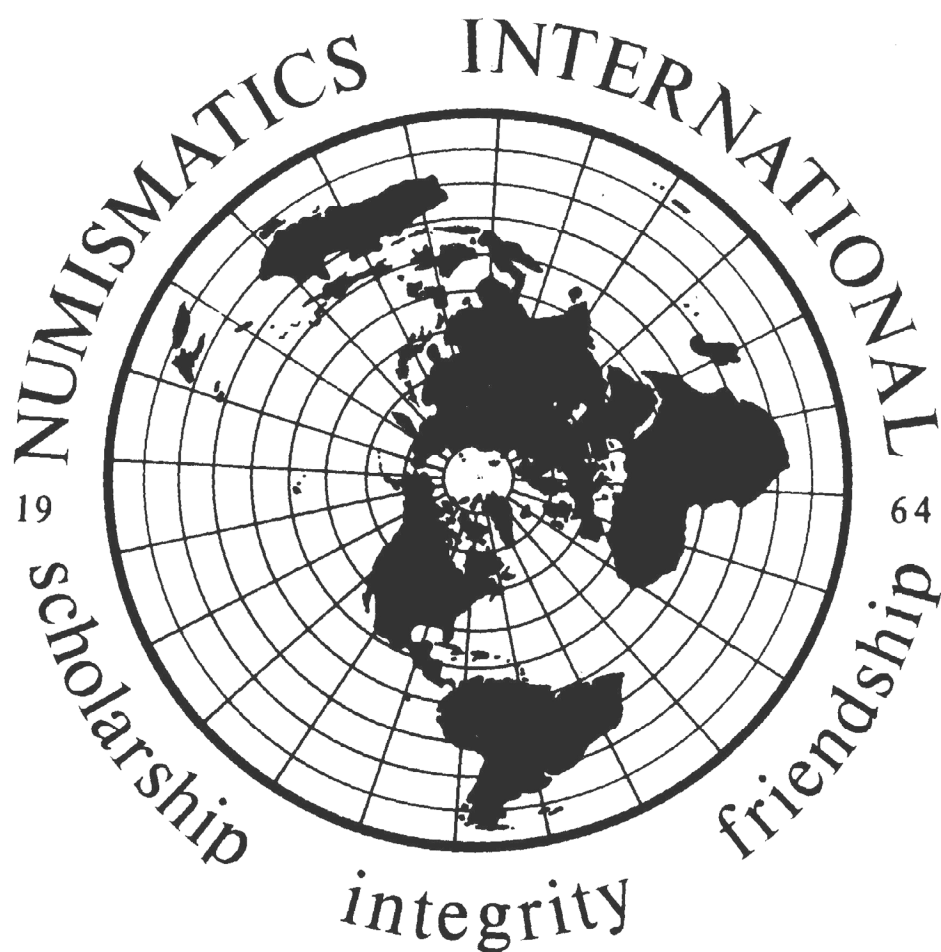


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Moderator, NI Educational Programs

Howard A. Daniel III

P.O. Box 989 Deltaville, VA 23043-0989

e-mail: HADaniel3@msn.com

Book Orders: Elmore Scott: NIBooks@verizon.net

Numismatics International

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Correspondence should be directed to those persons and addresses above for departments indicated. All other correspondence should be mailed direct to NUMISMATICS INTERNATIONAL, P.O. BOX 570842, DALLAS, TX 75357-0842.

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Membership Report

The following persons have applied for membership. Unless objections in writing are received by May 1, 2010 the memberships are effective that day.

2725 Cliff Anderson. Bi-metallic coins and pop-outs.

2726 Brandon Jones, 3967 Cement Valley Rd, Midlothian, TX. 76065. Ancient coins.



Welcome to the March/April edition of the bulletin, a shortened version to permit bundling with the NI Mail Bid. This month we have some interesting articles from Mark McMenamin, Alexandre de Barros and from new member and first time contributor Dr. Johnson C. Philip. The ANA holds its National Money Show this March in Fort Worth; I hope that many NI members can meet at the show.

Herman Blanton

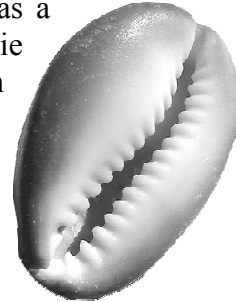
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Money in India
Part 1: A Survey
Dr. Johnson C. Philip, NI #2717

India is one of the world's oldest civilizations; at least 5000 years of its history is available in fragmentary form. Money, exchange, and rudimentary financial systems are mentioned in books written beginning around 1000 BC, which means that it is one of the earliest countries to evolve a metal-based financial system. By 300 BC it had its own manual of economics written by the great thinker Kautilya (ca. 350-283 BC).

Barter was the earliest method of transaction and it continues as a system of transaction even today in remote Indian villages. Cowrie shells were used as currency in certain parts where very high quality cowries were available in the seas. Since getting these high-quality cowries was a labor-intensive job, their demand as currency was high. Such high-quality cowries have become rare, and therefore they continue to enjoy demand among rural folk even today as currency or as precious items of personal decoration.



As many as 84 different types of precious stones were found in India. Many of these were available in Indian riverbeds. Others were available on rocky mountains and even in fields. From earliest times they were used in transactions.

What gave an impetus to the development of a long lasting metal-based monetary system was the eventual arrival of gold, followed by silver and other metals. Gold was abundant in several south Indian rivers and people were able to glean gold nuggets from them. They were also able to extract coarse gold dust from sand with a reasonable effort. These gold nuggets and gold dust became an important medium of currency within India by 1000 BC. Gold dust was placed in impervious bags, and these bags were used in transactions. There are numerous references in ancient Indian literature to these bags of gold. This in turn attracted Indians to gold and silver which foreign merchants offered to purchase Indian products.

Once a metal-based economy came into common practice, a more formal currency system developed quickly. Metallic coins produced around 600 to 400 BC in India are readily available for collectors today. Several factors helped the development and spread of a formal metal-based currency, the first of which was a flourishing international trade that India had via sea and also via a number of overland trade routes

According to records, India had a flourishing trade at least from 1000 BC in elephants, peacocks, perfumes, ginger, cardamom, cinnamon, precious and semi-precious stones, and black pepper. Black pepper was known at that time (and until 1800s) as black-gold, and even territorial wars fought by the Portuguese, the Dutch, the French, and the British on Indian seas and on mainland India was mainly for monopoly over the purchase of black pepper from India. Obviously, this brought in a large amount of metal-based currency (mostly gold and silver) to India.

Merchants from Israel and surrounding nations used to come to India frequently around 1000 BC on convoys of ships as per the record in the Bible. The Arabs used to come to India with very large camel caravans at the same time for spices and precious stones. China had a flourishing trade with India at the same time. The Persian Empire bordered India around 500 BC according to the Old Testament, and this brought convoys of businessmen from that nation. After 400 BC the Romans, the Greeks, and then merchants from other European nations started coming to India. Many of them even tried to invade and subdue India.

While barter is fine for small exchanges, the massive trade that India had via sea required a metal-based economy in the long run. This resulted in massive quantities of gold and silver coming to India to buy Indian products. In turn this gave a taste for gold to Indians, and even today the amount of gold people use in coastal areas of South India is amazing.

The arrival of massive quantities of gold and silver soon resulted in stamped metal pieces for use in business, first without markings, then later with inscriptions. Stamping (branding) cattle is an ancient practice. Similarly the use of impressing things with personal and official seals has been known since at least 2000 BC, perhaps earlier, and not surprisingly the unstamped or un-inscribed metal pieces soon evolved into stamped pieces of currency. The stamped figures lent them credibility to the value and metal content.



Punch-Marked Coins (PMC), the Earliest Coins with Markings

The oldest stamped currency discovered in India is called punch-marked coins because punches were used to stamp certain figures on these coins. They started with one punch on the obverse, but gradually increased to as many as five different shapes punched onto these coins. Eventually some of them also had punches on the reverse of the coins.

India had conglomerates of villages called *Janpadas* that were governed by authorities called *jana*. The punch-marks contained official marks of the issuing Janpadas along with additional marks by *shroffs*, local experts in bullion who certified the coins. Since India is a large country, the number of Janpada was very large and the number of symbols punched on these coins is equally large. Much work has been done to analyze the symbols, but much more work yet remains to be done.

Gradually the smaller Janpadas started to merge with each other giving rise to *Maha-janpadas* (mega-janpadas). The Mahajanpadas issued PMCs of their own, which were also certified by local shroffs, adding to the already large number of symbols. Work on deciphering the precise meaning, relation, and function of these symbols awaits a substantial breakthrough to bring some kind of a Periodic Table of PMC symbols.

The number of silver punch-marked coins and coin-hoards discovered throughout India in the last two centuries is staggering. A large number of these were simply melted because numismatics and coin collecting became a serious profession in India only a century after large silver coin hoards started coming to light. Because of this, millions of silver coins have vanished, but in spite of that hundreds of thousands of silver punch-marked coins remain in museums and private collections.

Gold punch-marked coins are not known with certainty. Copper punch-marked coins do exist, but they came centuries after the silver PMCs went out of circulation. Thus they will be treated separately.

By 300 BC silver punch-marked coins started giving way to inscribed coins with or without pictures. Invasion by foreign powers such as Rome and increased business activity with foreign nations led to this welcome change. It is far easier today to study inscribed coins than PMCs. What is more, inscribed coins often contribute to the reconstruction of Indian history through the information that can be read from them.

About The Author: Dr. Johnson C. Philip is based in Kochi, India, and is the webmaster of www.IndianCoins.org.

Cowrie image by Arenamontanus: <http://www.flickr.com/photos/arenamontanus/2776409970/in/set-72157606724443354/>



Quiz Answers

1. *Jetons*.
2. *Gettone*.
3. FIDEM (*Fédération Internationale de la Médaille*).
4. Russ Rulau of Krause Publications.



Precisely Dated Early Versions of the Miraculous Medal

Mark McMenamin, NI #2563

The Miraculous Medal made its first appearance in 1832, after a two-year delay in carrying out the directive of the Blessed Virgin Mary to St. Catherine Labouré [*née* Zoé Labouré] to strike the medal. St. Catherine received the vision on November 27, 1830. St. Catherine's meeting with Mary, which took place in Paris while Catherine was a novice with the Daughters of Charity, has been "regarded as the root of all the modern Marian apparitions."¹ St. Catherine Labouré's spiritual director, Père Jean Marie Aladel, was at first reluctant to commission the medal, but when Labouré told him that the Blessed Virgin was displeased by his delay, the matter was brought quickly before the Archbishop, Monsignor Hyacinthe-Louis de Quélen (1778-1839) of Paris. The archbishop, rather than being reluctant, was enthusiastic about the idea, and the medal was struck in short order by Adrien Vachette (1779-1839).

Why Adrien Vachette was chosen for the honor of striking this famous medal is not entirely certain, although he was unquestionably a brilliant religious medal designer. His themes, often executed with sensitive portraits in a classical style, included the Virgin Mary, Jesus, Mary Magdalene and other themes. One thick and high relief medal in bronze (29 mm diameter; Figure 1), suitable for engraving on the reverse (with a blank space enclosed by a wreath of roses), shows the Virgin Mary with her head turned to the right, and the obverse inscription *MONTREZ QUE VOUS ETES NOTRE MERE* [Show that you are our mother]/*VACHETTE*. This is a Children of Mary medal, evidently a late striking from this set of dies because of die cracks on the obverse and reverse.

The Sisters of the Sacred Heart in Amiens, France, founded the Congregation of the Children of Mary in 1816. The obverse inscription (in Latin, *MONSTRA TE ESSE MATREM*) is taken from a hymn to Mary called the "Ave Maris Stellis" (Hail Mary, Star of the Sea).² The Vachette medal shown in Figure 1 is of 19th century and could possibly predate the Miraculous Medal.

Mgr. de Quélen and Vachette teamed up later for another medal, precisely dated to January 1, 1839 (Figure 2). The obverse of this medal shows the Archbishop standing before a statue of Mary of the Immaculate Conception, rays of grace streaming from her hands. The pedestal on which she stands bears symbols superimposed one over the other with a palm frond in front, then a bishop's miter, and in the back a bishop's crosier; these presumably represent de Quélen's Episcopal Arms. The statue was cast in bronze, under the Archbishop's direction, to conform to the Labouré vision. This statue was presented for the first time to the faithful on the occasion of the first celebration of the octave of the Immaculate Conception in Paris. The obverse inscription reads, in Latin, *REGINA SINE LABE CONCEPTA*, "Queen [of Heaven], conceived without sin." In the obverse exergue, the date and manufacturer's name appear as: *1:JAN•AN•1839/VACHETTE*. The image is evidently a copy of a painting commissioned by Mgr. de Quélen for the Daughters of Charity.

¹ E. D. O'Connor, *Marian Apparitions Today: Why So Many?* (1996).

² B. Forrest, *An Introduction to Religious Medals* (2004), pp. 187-89.

The reverse of this medal shows a storm-battered ship passing through the gates of a seashore castle with two pennant-flying towers, representing a safe harbor or City of Refuge. The ship was evidently guided to safety by the star shining brilliantly above. The legend above this star, which again recalls the “*Ave Maris Stella*,” reads *RESPICE STELLAM VOCA MARIAM*, “Watch the star, call on Mary.” In the reverse exergue, reads the following inscription: *VANA, HYACINTHE: FURIT./STELLA MARIS AUSPICE/VINCIS*. The Latin inscription of the exergue may be translated as “The storm is unleashed in vain, Hyacinthe [de Quélen]; under the auspices of the Star of the Sea, you shall triumph over its fury.” Perhaps we are seeing here an allusion to the difficult secular situation in France during the *Les Misérables* era.

The 1832 initial minting of miraculous medals was an immediate sellout. Notable cases of healing in Paris and the diocese of Meaux,³ and even more astonishing conversions to the faith, resulted in both the medal being known as miraculous (“*Médaille Miraculeuse*”) and in the striking of many more examples by Vachette and others. The 1842 conversion of Alphonse Rathisbonne (once an anti-Catholic agnostic) is attributed to the intercession of Our Lady of the Miraculous Medal. Rathisbonne had agreed to wear the medal after a friend dared him to do so, and Rathisbonne’s life changed as a result. Cardinal Newman of Britain is said to have worn the medal two months before his conversion to the Catholic faith.

Before long there were millions of these medals circulating among the faithful. The first bore the obverse inscription in French, but soon all major European languages were represented. Vachette’s firm also minted Asian versions, presumably for distribution by French missionaries to the Far East. St. Maximilian Maria Kolbe, founder of the *Militia of the Immaculata*, referred to the Miraculous Medal as a “bullet with which a faithful soldier hits the enemy, that is, evil, and thus rescues souls.”⁴

The first Miraculous Medals appeared in June 1832, with an initial mintage of 1,500, and soon a diverse number of types became available. Some sources claim that the initial mintage was 2,000 medals. The 1836 canonical enquiry and the *Quai des Orfèvres*⁵ reported that: “In order to estimate the distribution of this medal, it suffices to consult the registry of M. Vachette, to whom was entrusted the initial striking. Examination shows that, from June 1832 to the present time, he has sold: first, two million in silver or gold; second, eighteen million of base metal. According to him, eleven other manufacturers in Paris have sold similar quantities; at Lyons, four others with whom he was acquainted, at least double the number; and in many other cities, whether of France or foreign countries, the manufacture and sales are incalculable.” French firms reported to have struck these medals in the early years in Paris include Vachette, Leplat, Gache, Vincart, Colier, Closson, Tresson, Bret, Goyon, and Blein. The firm of Ludovic Penin of Lyon struck a number of varieties, the ones in silver

³ J. M. Aladel, *The Miraculous Medal: Its Origin, History, Circulation, Results* (2005). Figure 2 is taken from p. 63 of this book.

⁴ A. Locatelli, “Father Kolbe for Our Times: Graces will be Abundant,” *Immaculata Magazine*, October 2005, p. 22.

⁵ *Quai de Orfèvres*, no. 54.

often being quite ornate. The versions attributed to Vachette are signed at the base of the reverse, although some have claimed that his very first ones are not signed. For instance, Cribb⁶ shows the original medal with a small Maltese cross at the base of the reverse, whereas Forrest⁷ shows the original medal *without* the cross at the base of the reverse. Cribb claims in a footnote that the presumed original medal that he illustrates “appears to have been silver plated though it may be a silver striking from a later batch—presumably from the original dies.” An early, possibly original version in bronze is signed VACHETTE on the reverse, and on the obverse shows Mary standing on a rather large globe whose margins or horizon reach the edge of the medal.

Figure 3 shows what I consider to be the true initial design of the original Miraculous Medal. Including the bail, the medal is 26 mm in length, and 19 mm wide. It is struck in bronze and shows no evidence of silver plating.

A difficulty encountered in the study of these early medals is that few of them are signed, and even fewer are dated, although many (including the original) bear the date 1830, placed below Mary’s feet, to indicate the date of the visions. In no case, of course, does this date represent the date of the striking of the medal, but rather the date of the apparition. This makes a dated version of the medal from Lezoux, France, of particular interest for study of this series. The medal shown in Figure 4 (23.4 millimeters in greatest dimension) bears the date 1843, and was evidently struck to commemorate an ecclesial mission at Lezoux, France.

The convert Alphonse Rathisbonne was baptized the day after his vision of the Virgin Mary. This took place in Rome at S. Andrea delle Fratee, on January 31, 1842, the ceremony being conducted by Cardinal Patrizi, papal vicar to Gregory XVI.⁸ This event was widely publicized in France, and the religious devotion inspired by Rathisbonne’s conversion may have contributed to plans for a mission at Lezoux the following year.

The usual Miraculous Medal obverse is evidently a fairly faithful rendering of the apparition.⁹ The original vision depicted Mary with a halo of stars (Figure 5), but evidently Vachette and his emulators found these tiny stars too small to be adequately portrayed on the medal, so a ring halo was used instead. The obverse shows the Virgin Mary, with a halo above her head, rays of grace streaming from both of her hands, and her feet treading upon a snake (representing the devil) as she stands upon an orb representing the world. The obverse inscription reads *O MARIE CONÇUE SANS PECHE PRIEZ POUR NOUS/QUI AVONS RECOURS A VOUS* (“Oh Mary, conceived without sin, pray for us/who have recourse to you”). The reverse of the medal shows an M surmounted by a bar and cross, two lines below, below these the two sacred hearts of Jesus and Mary. The date 1843 appears below the hearts in the

⁶ P. S. Cribb, “The Miraculous Medal,” *Spinks Numismatic Circular*, September 1977, pp. 359-61.

⁷ B. Forrest, “Religious Medals I: Visions,” *NI Bulletin*, June 1997; B. Forrest, “Varieties of the Miraculous Medal,” *NI Bulletin*, October 2002.

⁸ D. Sharkey, *The Woman Shall Conquer* (1962).

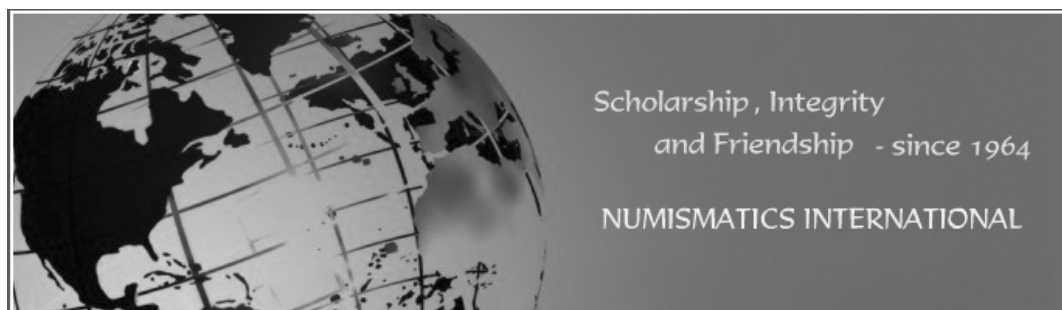
⁹ A Daughter of Charity of St. Vincent De Paul [anonymous author], “Little Catherine of the Miraculous Medal: The Children’s Life of Blessed Catherine Labouré” (1937).

Lezoux example. Twelve stars surround the central device. The inscription *SOUVENIR DE LA MISSION DE LEZOUX* in turn surrounds these stars.

The central device on the reverse, the “M” surmounted by a cross, is reminiscent of a device known from coins of Byzantium, for example an M surmounted by cross on the reverse of a 40 nummi piece struck by Tiberius II Constantine in AD 579-580 in Kyzicos, Bosphorus, a bronze follis struck by Justinian I between 527-565 at Carthage, and other Byzantine coins of this type. In both of these examples, the M-and-cross device is also underlined (by a single line this time). A difference between the Byzantine coin devices and the Miraculous Medal reverse is that M is proportionally much larger in the Byzantine coins.

The success of the Miraculous Medal was such that the firm of Ludovic Penin of Lyon saw fit to strike a 50th anniversary of the apparition commemorative medal in bronze. Penin died in 1868, but his firm continued to produce medals under his name until 1991.¹⁰ A large commemorative Miraculous Medal (Figure 6: bronze, 37 millimeters in greatest dimension) is one of the most precisely dated Miraculous Medals of the 19th century. The obverse legend is as follows: *O MARIE CONÇUE SANS PECHE PRIEZ POUR NOUS/QUI AVONS RECOURSE A VOUS/FRANCE* [the latter word in incuse letters on globe beneath Mary’s feet]/*L. PENIN/A LYON/1830~1880*. The reverse has, at the base of the standard border of twelve stars, *27 NOVEMBRE*. Thus, this medal appears to have been released on November 27, 1880, the fiftieth anniversary of the Marian vision that compelled the striking of the Miraculous Medal.

Finally, consider the medal (silver, diameter 24 mm) shown in Figure 7. The obverse inscription again reads *O MARIE CONCUE SANS PECHE PRIEZ POUR NOUS/QUI AVONS RECOURS A VOUS* (“Oh Mary, conceived without sin, pray for us/who have recourse to you”). The reverse this time reads *CONGREGATION DU SAUVEUR ET DE LA S^{TE} VIERGE/ASSOCIATION DES ENFANTS DE MARIE* (“Congregation of the Savior and the Holy Virgin/Association of the Children of Mary”). Although we cannot say precisely when this medal was struck, the writing in the engraving panel on the reverse tells precisely when its wearer was enrolled in the association: *19 Juin 1903* [June 19, 1903]. Note the tiny countermark (shaped like a “c”) on the reverse upper left hand side of the bail. This countermark was probably acquired while on pilgrimage to a European holy site, as a souvenir of the trip.



¹⁰ B. Forrest, *An Introduction to Religious Medals* (2004), p. 58.



Figure 1 (29 mm wide)

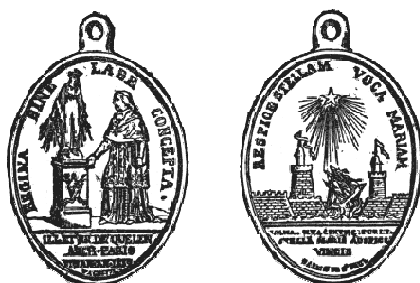


Figure 2 (20 mm wide)



Figure 3 (19 mm wide)

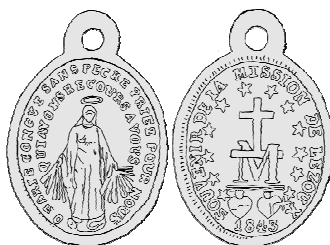


Figure 4 (23.4 mm high)



Figure 6 (37 mm high)



Figure 7 (24 mm wide)

NI

Two Remarkable Brazilian Coppers

Alexandre O. F. de Barros, NI #2201

I've been a collector of Brazilian coppers since the 1960s. Collecting them has given me a great deal of pleasure and taught me a number of lessons in numismatics that were very useful when later I applied them to collecting Brazilian silver. One of the joys of collecting those coppers is that it didn't cost me a fortune; as a matter of fact, given the relative rarity and scarcity of many types, Brazilian coppers were, and still are, by and large, so cheap that I was able to put together a collection by date, complete but for seven coins. There were nearly 800 different coins in the collection, most of them in VF, about 100 in XF and about 50 in truly mint condition.

The Brazilian copper series begins in 1693 when XX reis and X reis coins were minted at Oporto in Portugal, under the authority of King Peter II, to circulate in Angola in Africa. Later, however, those coins were also authorized to circulate in Brazil. This beautiful series has four Ps as mintmark for Porto. The X reis coin of the same type and dated 1693 appears to be unique. In 1695 a V reis of the same type appeared, which, by the way, never circulated in Brazil. Several different dates are known in this beautiful series which bears an interesting Latin legend, namely, MODERATO SPLENDEAT VSV. The V reis type which was issued in 1695 and 1696 for circulation in Angola only, is extremely rare, with only a few known to have survived. Subsequently, now under King John V, XX reis and X reis types were issued in 1715, and in subsequent years until 1729. Remarkable is a X reis coin which was probably issued in 1715 of the same type as the latter series, but which is the only Brazilian coin that does not bear a date! This is a very interesting coin and very much sought after, because of that unusual characteristic. Those types bear the Latin legend PECVNIA TOTVM CIRCVMIT ORBEM which will prevail in the Brazilian copper series until 1823!

The following coins, however, are my favorite in the Brazilian copper series. They are truly remarkable in several ways: in style, which is unique, bearing also a very intriguing Latin legend, namely, AES VSIBVS APTIVS AVRO, which was used exclusively for these types. Also, these are a one-year only type, 1722, minted in Lisbon to circulate in the province of Minas Gerais. The remarkable and ironic aspect regarding this emission is that it was intended to circulate precisely in the province where most gold that was produced in Brazil originated from, in quantities never dreamed of by the colonial power!

The other interesting characteristic of these two types is that, together with the series with the legend MODERATO SPLENDEAT VSV, they are the only types of Brazilian coins where the date appears at the 12 o'clock position, and not in the exergue.

The two denominations in this series are, respectively, XL reis and XX reis. The quantities issued were, respectively, 190,916 and 229,475. Most of the emission, however, has been lost, as is the case for many types of Brazilian coppers, making them very scarce to rare. The quantities available in collections and in the hands of dealers are but a small fraction of what was minted. Unfortunately for the collector,

many of the coins available in dealers' hands have been harshly cleaned to "improve" their appearance.

Both types exist without and with the shield counterstamp, the coins bearing the stamp being substantially rarer than the ones without it.



XL Reis (approximately 35 mm)



XX Reis (approximately 30 mm)

These two coins are examples of Brazilian coins, like so many others, that are quoted in catalogues, both Brazilian and American, at so low a price that is hard to understand the purpose of showing such low values and also hard to believe that nobody notices this anomaly. I, for one, would like sincerely to know who in Brazil or in other countries, is selling those coins at catalogue prices. These are scarce coins in Fine, and extremely rare in Extra Fine condition. I never saw one single specimen in uncirculated condition; and I believe only five or six may exist in XF. The prices shown in the catalogues are ridiculously low; and, as is the case of so many other Brazilian coins in other metals, I believe, as a collector for more than 50 years, they should be revised. The 1722 types are inexplicably not illustrated in the Krause catalogs.

NI

1935 Colombian Five Centavos
Herman Blanton, NI# LM115



Obverse: Liberty head right "REPÚBLICA DE COLOMBIA, 1935"

Reverse: "V CENTAVOS" inside wreath.

Nickel 25%, copper 75%, mass 4 g, diameter 21 mm.

The Colombian five centavos is a simple yet beautiful coin; there are also one and two centavos of like design. It was designed by John R. Sinnock in Denver Colorado, who later modeled United States patterns after it during World War II; these later patterns were not adopted. As a teen-ager I visited Colombia as a high school exchange student back in 1969. At that time the Colombian peso converted to about \$0.06 of US money. Nearly everything cost at least a peso, but coins were still used to make change. The coins in circulation were the 5, 10, 20 and 50 centavos. The one cent was still current but was not used in business; the only time I ever received a one centavo was when exchanging currency at the bank. There was also a one peso commemorative dated 1967 but these did not circulate because they were held by the public as keepsakes. The oldest coins in circulation were the five centavos coins, I remember receiving coins as old as 1920. The older dates of higher denominations, like the ten, twenty and fifty centavos, did not circulate as they were made of silver; the copper-nickel versions which began in the early 1950s did circulate though. Dr. Restrepo recalls that these five centavos circulated until 1978 which is an amazing feat in a country with high inflation.

The copper-nickel one, two and five centavos were authorized by Article 8 of Law 65 of 1916 (December 13, 1916). The coins were to be issued at the rate of one centavo of the gold standard for each peso of *papel moneda* coins which were circulating at the time ("papel moneda" were copper-nickel coins denominated in paper money pesos). The coins were made exclusively at the Bogotá mint beginning with the date 1918 and continuing through 1924. Between 1924 and 1932 the mint did not issue any one, two or five centavos.

The mint was reorganized in 1932 under the administration of Dr. Francisco Jose de Toros. Copper-nickel coinage resumed the following year, beginning at Philadelphia, USA and dated 1933. Soon they were made in three separate mints: Philadelphia,

Bogotá and Medellín; however mintmarks were not used until 1938, and then only at Bogotá. Since mintmarks were not used on coins from multiple mints, it creates a challenge to identify the specific coins. The collector can identify coins of the various mints by the features exhibited on them and attribute them to the appropriate mint. Medellín reused the 1933 Philadelphia dies for many varieties dated 1935-39. Two of the 1935 varieties made in Bogotá were from re-cut 1924 dies (one of which is illustrated above), the most recent date produced at Bogotá.

In 1935, each mint issued the five centavos coin. The images below show the different numeral styles used at the three mints.



Philadelphia – narrow, round-face numerals



Bogotá – wide, flat-face numerals



Medellín – crude style numerals

There are many varieties in the Colombian series of coins. The 1935 five centavos has two varieties of 5/4 in the date, making five varieties published, and there could be more.

Collectors interested in Colombian coins should get a copy of Restrepo's *Monedas de Colombia 1619-2006*, the best work ever published on the subject and packed with information on the varieties. It is written in Spanish; however, readers of English will find it easy to use as the descriptions are concise and the book is filled with photos (over 3600).

References

Barriga Villalba, A.M. 1969. *Historia de la Casa de Moneda*. 3 vols. Bogotá: Banco de la República. 3:243-4, 443-8.

Restrepo, Jorge Emilio. 2007. *Monedas de Colombia, 1619-2006*, second edition. Medellín: (by author), printer, Impresiones Rojo. 237-9.

NI

Commemorative Coin of Constantine, Victory over Licinius Gemini



(Not actual size)

Constantine I. 307-337 AD. Solidus, 4.33 g. Nicomedia, ca. AD 330. Obv: "CONSTANTI - NVS MAX AVG" bust draped, cuirassed right, seen from front, wearing laurel and rosette diadem. Rx: "PIETAS AVGVSTI NOSTRI" Constantine in military dress standing left, holding scepter in left hand and extending right hand to raise turreted female figure (Constantinopolis) kneeling right before him; the kneeling figure clasps the emperor's hand with her right hand and holds cornucopia in her left hand; she is presented to the emperor by Roma or Virtus, helmeted, right breast bare, standing right, placing her right hand on the shoulder of the kneeling figure and holding a shield on her left arm; the emperor, finally, is crowned by Victory standing left behind him and also holding palm; "SMNP" in exergue. Apparently only the third recorded specimen of this rare reverse type with this exact mintmark, the other two being in Vienna and in NFA XXII, 1 June 1989, 130. RIC 168 (Vienna). Cohen 393 var. Depeyrot 42/1 (p. 130, 2 specimens with the mintmark SMNP).

According to Toynbee, *Roman Medallions*, p. 196, this type commemorates Constantine's capture of Byzantium from Licinius, and his rebuilding of the city to turn it into his new capital Constantinopolis: "the city is rescued from the enemy and 'restored' through the emperor's compassion, so that she may begin her new life as Constantinople." The cornucopia held by Constantinople seems to have been overlooked by previous cataloguers, though it is perfectly clear on this piece and on the similar gold medallion and two solidi illustrated by Toynbee, *Numismatic Chronicle* 1940, pl. IV, 5-7.

(Article from the auction company Gemini, sale number VI, NY, Jan 10, 2010)

NI

Jean de Candida
Spink & Son's *Monthly Numismatic Circular* (London)
(Reprint from: Vol. VII, No. 78, May, 1899, pp. 3343-45)

CANDIDA, JEAN DE (Ital.). One of the most celebrated medallists of the end of the fifteenth century. Being engaged as a diplomatist, in various embassies, he worked at the courts of Burgundy and France, as well as in Italy. His ancestors originally belonged to Naples, but little is known of his family, and until quite recently the artist himself was almost ignored. Bolzenthall does not mention him; Armand only gives his signature CANDID, with the description of two medals thus signed. To M. L. Delisle, Administrator general of the Bibliothèque Nationale, belongs the honour of having restored him from oblivion; and since, Heiss in 1890, and M. de La Tour, in 1894-1895, have published elaborate papers on his works.



Portrait medal of Candida, by Lysippus (?)

There is no doubt that Candida was a very clever sculptor and modeller, and that he occupies an important place in the history of art, were it but for the sole reason of his having initiated French artists in the Italian Renaissance. His influence was very great. The medals he executed are all modelled and cast, none retouched or chased; it is highly improbable that he ever engraved medals and seals, as some have supposed. His style is full of youth, poetry, and true love of Nature; there is nothing got up, nothing *recherché* about it; it is realistic, as the generality of the works of the great Italian *plasticatori* who have done so much to bring about the golden age of Mediaeval Renaissance (*sic*).



Medal of Jean Miette, by Candida

Candida was born some time before 1450, as in 1475 he was already in the service of the house of Burgundy, and had before leaving Italy, produced at least one medal. From his style of work, he belongs to the Mantuan school, whose masters Christophoro Geremia, Melioli and Lysippus worked for the Papal court; later on, the Florentine medallists and especially Nicolo Florentino exercised a certain influence on his art. In 1477, Candida is mentioned as residing at Bruges, in the capacity of secretary to the Burgundian court, and in 1479 a medal by the artist, that of Jean Miette, informs us that he was in prison, probably on political grounds; the medal is intended to celebrate his deliverance and benefactors.

Some time after, probably between 1482 and 1483, Candida abandoned the service of Maximilian [of Austria] for that of the King of France, Louis XI; at all events, he was in France at the beginning of the reign of Charles VIII, for whom he wrote a short history of France in Latin. In 1491, he had acquired the title of Counsellor to the King, and in the same year he was sent to Rome as a member of the French embassy; in subsequent years, he was again entrusted with various missions in Italy. He remained in touch with politics under Louis XII and Francis I.

The following medals, arranged in their chronological order, are now definitively attributed to Jean de Candida: Antonio Gratia Dei; signed CANDID., probably executed before 1475; —Giovanni Palomar, Neapolitan Ambassador at the French Court; — Maximilian of Austria and Mary of Burgundy (2 types); —Jean Carrondelet and Marguerite de Chasse; —Jean de la Gruthuse and Jean Miette (Rx. illustrated *supra*), 1479; —Nicolas Ruter, 1482 (?); —Pierre Coutharhi, jurisconsult; —Guillaume des Perriers, jurisconsult? — Pierre de Sacierges, jurisconsult; — Robert Briçonnet, French Statesman, Archbishop of Reims, a friend of Candida (2 var.); —Julian and Clement della Rovera; Neri Capponi, obv. only; —Nicolas Maugras, statesman; Pierre Briçonnet, stateman, 1503; —Thomas Bohier, statesman;

King Francis I, as Duke of Valois, and Count of Angoulême; Louise of Savoy and Margaret of Angoulême, &c. A number of other medals have been attributed to Candida by Heiss, either erroneously or without sufficient reason.



Portrait of Mary of Burgundy



**Portrait of Mary of Burgundy
Portrait of Maximilian of Austria**

The medals of Maximilian and Mary gave birth to a number of struck imitations in Germany at the beginning of the sixteenth century. One, dated 1479, the so-called Marriage-Thaler of Maximilian and Mary, is the best of these, but the work of the German engraver cannot be compared with that of the originals, which had become very popular for obvious reasons.



Struck Thaler, copy of Candida's Medal

There is a medallion portrait of the artist (*illustrated*). Heiss assigns it to Candida himself, which is however very doubtful. (Monsieur) de La Tour, feels more inclined to give it to Lysippus, a medallist who worked for Pope Sixtus IV.

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Armand, *op. cit.*

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L. Delisle, *Bibliothèque de l' Ecole des Chartres*, 1890.

E. Müntz, *Histoire de l' art*, t. I-II.

Dr Julius Cahn, *Medaillen und Plaketten der Sammlung W. P. Metzler*, Frankfurt, 1898.

(Note: image distortion from reference copy available on Google books.)

NI

Coin Quiz

Bob Fritsch, NI #KM134

Tokens, medals, scrip, phone cards and exnumia.

1. The Paris Mint has issued a very long series of silver octagonal medals over the past few hundred years. What are these popular pieces more commonly known as?
2. Phone cards have replaced tokens, but what was the Italian phone token called?
3. This international medal society holds a congress every two years, this year in Madrid. What is it?
4. What prolific author has written an extensive series of token catalogs on the market today?

NI

Book News and Reviews

Identifying Late Roman Bronze Coins, Study of Late Roman Bronze Coins, Covering 187 Types During the Period AD 317-498 by M. Pina and J. Marín. The entire contents are available on-line at <http://www.tesorillo.com/aes/home.htm>. The e-book is registered at “*Registro General de la Propiedad Intelectual de la Comunidad de Madrid*” with number 16/2008/11553. The commentary below prepared by Eduardo Dargent.

The study of Late Roman Bronzes never ceases to amaze us. This is especially true for collectors and researchers who have overcome their fascination with precious metal coins.

We are amazed by the low prices generally asked for these late Roman bronzes. Also amazing is the abundant variety of the obverse designs but especially the reverse designs of the IV and V centuries which demonstrate the historical richness of the vast number of mints and workshops employed to make these coins.

Undoubtedly, until now, the *Late Roman Bronze Coinage* (LRBC),¹ and the monumental work *The Roman Imperial Coinage* (RIC), have been the indispensable references to classify coins of the period from Constantine the Great until the end of the Empire.

These two pillars are joined by a third important reference work which is *Die spätromische Kupferprägung: Ein Bestimmungsbuch für schlecht erhaltene Münzen*² (Late Roman Copper Coinage: An Identification Book for Badly Preserved Coins) by Guido Bruck, whose concept of dividing the issues according to their design, was the genesis of the present work.

The authors, M. Pina and J. Marín, have identified 187 reverse designs among the Roman coins of the period that covers from AD 317 to 498, and have produced a simple “Visual Guide” to help both researchers and collectors in an easy and practical way.

Mapila and Javi (which is how they like to be called) have told me that this Identification Guide will be especially useful for the identification of coins in which the texts are incomplete. When it is possible to completely read both sides of a coin, the collector could normally go directly to RIC.

With the above comments the authors are being extremely modest. Those of us who are familiar with the subject of Roman coins are well aware that RIC is very complicated until one becomes more accustomed with it through frequent use. The Chinese have a saying, “A picture is worth a thousand words.” It is precisely this gap that the authors have filled with their work. They have come out with a foolproof tool.

¹ P.V.Hill, J.P.Kent and R.A.G Carson, *Late Roman Bronze Coinage A.D. 324 – 498*. (London: Spink & Son Ltd., 1978).

² Guido Bruck, *Die Spätromische Kupferprägung: Ein Bestimmungsbuch für schlecht erhaltene Münzen*. (Graz, Austria: Akademische Druck-und Verlagsanstalt, 1961).

When my numismatic activity focused on early South American coinage, I found, as did all specialists and amateurs of the subject, that the "columnar" style cob coins, with their pillars and waves design, had the great advantage of having the mint mark, assayers initial and date (in three different places), something which, due to the irregularity of the dies, was a practical characteristic aiding in their classification. In the present work, the authors have taken a similar approach to late Imperial bronze coins. It is possible to start the identification and classification of the coins following different methods, being either the coin inscriptions, or the designs of obverse and reverse. In general there are enough elements to reduce the possibilities and reach a correct conclusion.

It is true, as sometimes with the cob coins mentioned above, that poor minting technique, rough usage and deterioration caused by the environment during their long life, frustrate efforts to attribute the coins. This will be unavoidable some times, but at least now we have at hand a practical guide that will strongly reduce that situation.

An additional feature offered by this "On-line book" is the satisfaction derived from admiring the line-drawings of the coins under study. These were skillfully made directly from real coins, therefore allowing the collector and researcher to visualize the designs. My experience is that normally we can understand and better appreciate the monetary designs when we have access to line-drawings, even more so for coins not in the best of condition, something fairly common in the coins of the period we are dealing with.

Last, but not least, is the fact that thanks to its many links, numismatists and historians alike can have at hand this easy method which takes you sailing throughout the internet. Best of all, it is free.



The above are examples of link icons. The user compares his coin(s) to designs in the e-book and navigates forward. Here we see the Two-Victory designs, ten figures and five inscriptions.

NI

Member Notices

Seeking interest in a medallic art program to promote space colonization. Write to C.D. Carson, Box 1035, Fort Worth, TX 76101, or e-mail: publius@lunarcc.org.

Gallery Numis (Tom Galway), P.O. Box 620421, Middleton, WI 53562-0421. Fixed price list #31 is available, twice as large as my normal list with lots of nice coins from many different countries. E-mail: gallery14@charter.net.



NI Educational Programs

Central States Numismatic Society show April 26 to May 3, 2010

Howard will set up a club table and represent NI at the Central States Numismatic Society show April 26 to May 3, 2010 in Milwaukee. This is another opportunity for members to meet.

National Money Show, Fort Worth Texas, March 25-28, 2010

The Numismatics International Education Program Moderator, Howard A. Daniel III, will be manning a club table for NI (and IBNS, NBS & PCF) at the American Numismatic Association National Money Show in Fort Worth. There will be about 400 packets of world coins from NI (and banknotes from IBNS) to be given to young and new numismatists in the name of NI at the club table. References will also be given to scout counselors to assist with those scouts working on their numismatic merit badge.

The club table on the bourse can be a designated meeting place for NI members.

If you are attending the show please stop at the NI table. Howard is looking forward to meeting new and old NI members in Fort Worth!

For additional details see the January/February edition of *NI Bulletin*.

